the Greek poets and musicians, to conquer at once with each of his works (since he is accustomed to compete publicly with one or two rivals), the first condition is that he must be understood at once, and this is only possible by means of convention. What the artist devises beyond convention he offers of his own free will and takes a risk, his success at best resulting in the setting-up of a new convention. As a rule originality is marvelled at, sometimes even worshipped, but seldom understood. A stubborn avoidance of convention means a desire not to be understood. What, then, is the object of the modern craze for originality ?

123.

ARTISTS' AFFECTATION OF SCIENTIFIC METHOD.—Schiller, like other German artists, fancied that if a man had intellect he was entitled to improvise even with the pen on all difficult subjects. So there we see his prose essays —in every way a model of how *not* to attack scientific questions of aesthetics and ethics, and a danger for young readers who, in their admiration for Schiller the poet, have not the courage to think meanly of Schiller the thinker and author.—The temptation to traverse for once the forbidden paths, and to have his say in science as well, is easy and pardonable in the artist. For even the ablest artist from time to time finds his handicraft and his workshop unendurable. This temptation is so strong that it makes the artist show all the world what no one wishes to see, that his little chamber of thought is cramped and untidy. Why